CATALOGUES OF THE FINE ART SOCIETY, LONDON

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck NJ 07666
USA

Date of publication and production of master: 1979

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Location of original: the Fine Art Society, London, England.

Technical data

Producing laboratory: Chadwyck-Healey Ltd.

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EXHIBITION

OF

JAPANESE PRINTS.

ILLUSTRATED CATALOGUE,

With Notes

and an Introduction

BY

ARTHUR MORRISON.

THE FINE ART SOCIETY,
148, NEW BOND STREET,
LONDON.

1909.

INTRODUCTION.

THE Japanese colour prints which of late years have delighted amateurs of art in Europe, and form, in fact, all of Japanese pictorial art known to the European general public, were designed almost wholly by men of one school only among the half-dozen and more into which Japanese painters are classed, and that one of the latest in its origin, the school of *Ukioyé*.

This school was founded by Iwasa Matabei, a man of noble birth, who was born in 1577. He studied first the Kano and then the Tosa styles of painting, forming, in the end, a style of his own. In this style both the Kano and the Tosa had their parts, though, in the main, the new method was the product of Matabei's own genius. The name of the school was drawn from the class of subject its members commonly treated—the nearest possible literal translation of *ukioyé* being "passing-world pictures," and the nearest equivalent sense being conveyed by the word *genre*. Matabei and his followers painted the ordinary life of the Japanese of all classes in their day, though it must not be supposed that they were the first Japanese painters to do so. Many men of the classic Tosa school had painted *genre* before them, though only as an exception to their more usual subjects of history, court life, war, and the chase, or in accessory groupings connected with those

subjects. The Kano school also had its paintings of ordinary Japanese life, although here such pictures were rarer than with the Tosa school, the Kano school being of Chinese origin; nevertheless, Kano Sanraku painted so many *genre* pictures that a number of them have been ascribed to Matabei. Still, as I have said, in the classic schools the painting of *genre* was exceptional or incidental; with the *ukioyé* painters it supplied the staple and main subjects.

Matabei designed no prints, nor did any of his immediate followers; they worked as painters purely. It was left to Hishigawa Moronobu, in the second half of the seventeenth century, to begin that multiplication of the products of the school by means of engraving on wood blocks, that led to the production, in course of the following hundred years, of the beautiful colour prints which have made one department of Japanese pictorial art known to the outer world. Moronobu's printed works were either book illustrations or separate prints, printed from somewhat roughly cut blocks, in plain black merely, or at most embellished with bold touches of colour applied by hand and brush. Followers of Moronobu, some of them pupils, some independent artists, also produced these *sumi-yé* and *tan-yé*, as the black prints and early hand-coloured prints were called respectively, the latter name being derived from *tan*, a red-lead pigment which predominated in the tinting. The *tan-yé* issued by Torii Kiyonobu, Torii Kiyomasu, and Okumura Masanobu, were immediately followed by

kurenai-yé from the same hands. *Kurenai-yé* were hand-tinted prints in a fuller scale of colour, and took their name from another red, *kurenai*, which now predominated in place of *tan*. In a little while the *kurenai* was carried a step further by the addition of lacquer, usually black, but occasionally used as a medium for other colours. Prints of this sort were distinguished as *urushi-yé* or "lacquer-pictures," and they were the immediate predecessors of the true colour print, produced wholly from blocks. At first the colour print from blocks had two tints only—a red and a green. The red was a soft pink, vegetable in origin, called *béni*; hence the new prints were called *beni-yé*, and this name was still applied to them after other colours had been added to the primitive two. It was not till Suzuki Harunobu, soon after the middle of the eighteenth century, brought the colour print to its highest perfection, using an unrestricted scale of colour and a full background, that the term *nishiki-yé*, or "brocade-picture," was used—the name by which colour prints are called in Japan to this day.

Perhaps it is scarcely needful to repeat what is now so generally known: that the process used in the production of *nishiki-yé* was not exactly that which we call printing, since no press was used. It was rather a process of water-colouring from blocks instead of from the brush, with a gain in uniformity and rapidity of production, and with new qualities peculiar to itself. There was a black outline block, reproducing with great exactness the lines of the

drawing, which had been pasted on the wood and cut through in course of engraving; and there was a block for each tint in the colour-scheme. The colour was mixed and spread on the blocks, and the sheet of paper, first printed with the black outline, was passed from block to block, receiving the impression of each in turn, merely by rubbing with a pad, equally in case of the black outline and the blocks carrying the colour. Effects of gradation were obtained by the wiping and blending of colours on the same block, and frequently a plain, uncoloured block was used, the rubbing of the damp sheet on which produced effects of blind tooling, usually spoken of by European collectors as *gaufrage*.

While it includes fine specimens of the work of most of the important Japanese colour-print designers, the present exhibition aims not so much at historical completeness as at the display of prints of exceptional quality and rarity. A large number of the sharpest, freshest, and most brilliant impressions here shown come from Daikoku-ya, a publishing house where, during the time of the issue of the best prints, proof impressions were stored away, much as sets of a periodical are stored away in its office in this country. Consequently, these exceptional prints emerge to-day in the fresh, unfaded and unrubbed condition in which they left the printer's hands a century and more ago.

The rarity of good impressions of some of the finest Japanese prints is to be explained by their extreme popu-

larity at the time of issue. They were bought in large numbers by the poorer classes, passed from hand to hand, hung in smoky kitchens, and pasted on cheap screens. The blocks speedily wore out, so that only inferior impressions could be taken from them. The rarity of other prints, much coveted by collectors, and more often found, when found at all, in good state, was, on the other hand, due to their being issued in limited editions, sometimes to subscribers. In the case of others again, though these are fewer, the limitation of the editions was undesigned, and due simply to lack of contemporary demand.

In addition to the terms already explained, it may be well to mention two or three more. *Hashirakaké* were tall, narrow prints, used to decorate the pillars of a house. *Kakemono-yé* were tall prints also, but wider than the *hashirakaké*, being suitable for mounting with a border and roller, as a *kakemono*, or hanging-picture, for a recess; usually they were equivalent in size to two ordinary full-sized prints, placed one above another. The term *surimono* might well be applied to any print, since its literal meaning is "printed thing"; but as a fact its use was restricted to certain prints produced for more or less private purposes, as commemorative cards or souvenirs—often designed and printed in response to private orders, and used much as our own Christmas and New Year's cards are used.

ARTHUR MORRISON.

May, 1909.

CATALOGUE.

Moronobu.

Hishigawa Moronobu, who also used the name Kichibei, was the son of Hishigawa Mitsutaké, known as the cleverest gold embroiderer of his time, and was born in 1638, at Hota, in Awa Province. He first practised his father's art and made designs for silks and dresses; but after a time he went to Yedo, and there studied the Tosa style of painting. Later he came under the influence of Hanabusa Itcho, but in the main he followed in the steps of Matabei, founder of the *ukioyé* school of painting. Moronobu was the first important painter to draw for wood engraving, and his vigorous work is now very rare. His prints were all either in simple black, or roughly touched with colour by hand. He died in 1714.

1. Large upright *tan-ye.* The female warrior Tomoye Gozen killing Morishigé. A typical and vigorous example of Moronobu's work in sheet-prints.

2. Large upright *tan-yé.* Bishamon trampling on a demon.

3. Large wide *tan-yé.* Noblemen at an exhibition of pictures.

Kiyonobu.

Torii Kiyonobu is recognised by tradition as the first of the *ukioyé* painters to produce prints coloured from blocks, though there seems to exist no positive evidence that he used the process earlier than Kiyomasu or Okumura Masanobu. Kiyonobu lived from 1664 to 1729, and was the founder of the long line of artists of the Torii sub-school, who devoted themselves chiefly to theatrical subjects; in fact they occupied a sort of official position in relation to the stage, painting scenery and posters as well as issuing many prints representing actors in character.

4. Large upright *tan-yé*. Raiko and his companions at the feast of the cannibal Shiuten-doji, with his demon retinue. One of the demons executes a dance for the entertainment of the company, while the warriors await the opportunity for the attack that should end the monster's career.

5. *Kurenai-yé*. Actor in character as a female dancer, carrying a leafy spray. A bright and rich arrangement of colour.

6. *Urushi-yé*. Actor in the character of a basket pedlar.

Kiyomasu.

Torii Kiyomasu is commonly stated to have been the son and pupil of Kiyonobu, but it is much more probable that he was a younger brother of the founder of the Torii school, and that the word "son" in the biographies should rather be read "heir." The work of the two proceeds side by side—being sometimes indistinguishable except for signatures—until the death of Kiyonobu, after which Kiyomasu succeeded to the headship of the school, and carried on its traditions.

7. Large upright *sumi-yé*. The genii of good fortune humoristically treated in parody of the story of the feast of Wada Yoshimori. Here Benten takes the place of O Tora San, Jurojin that of Yoshimori, while in the foreground Bishamon and Ebisu enact the parts of Soga no Goro and Asahina no Saburo respectively. Ebisu tugging at Bishamon's armour just as did Asahina at that of his unwilling guest in the story. Such ingenious pictorial parodies have always been greatly favoured by the *ukioyé* painters. This is an unusually bright and clean example of *sumi-yé*.

8. Large upright *sumi-yé*. A theatrical scene between Ichikawa Danjuro—probably the second of that name—and two other actors.

9. Large *tan-yé.* The Chinese hero Busho struggling with a tiger. A striking and vigorous composition.

10. Wide *tan-yé.* Takarabuné, the treasure-ship of the genii of good fortune.

11. Large upright *tan-yé.* Ichikawa Danjuro and Nakamura Monnosuke (the latter taking the female character) in a theatrical dialogue. A good impression in extraordinarily fresh condition.

12. Large *tan-yé.* An actor of the Ichikawa school *en scène.* Here we may note the reduction of the *tan* and the larger use of other colours in this early form of print.

13. *Kurenai-yé.* Girl represented in character of a street pedlar, though carrying, instead of merchandise, a set of the implements used in the tea ceremony. A charming example of the early hand-coloured print, with the beginnings of background.

鳥居清倍画

14. *Kurenai-yé.* Actor with umbrella in a dance. An unusually brilliant print of so early a period.

15. Diptych *kurenai-yé*, uncut. Uyesugi Kenshin and Takeda Shingen, in the surprise attack on the latter's encampment. In the early part of the eighteenth century it was customary to print diptych and triptych pictures on single sheets, which were afterwards cut and separated into parts for sale either singly or together, as the purchaser might wish. Occasionally a whole print was bought before the cutting had been effected, and such of these exceptional pieces as have survived are great rarities.

16. *Urushi-yé.* Two actors in character, one taking a male, the other a female part.

Okumura Masanobu.

Okumura Masanobu was one of the most elegant and prolific of the early *ukioyé* artists. He used many other names—Tanchosai, Bunkaku, Hogetsudo, Genroku, and others—sometimes displaying several of them in one long signature, as on No. 26 in this exhibition, which is signed "Hogetsudo Tanchosai Okumura Bunkaku Masanobu." He is sometimes called a pupil of Moronobu, sometimes of Kiyonobu, though the matter is uncertain.

17. Large upright *tan-yé*. Daikoku, genius of wealth, in the character of a small boy, being carried to a temple for the ceremony of re-naming by Ebisu, and attended by Fukurokujiu, Benten and Hotei. A *tan-yé* in remarkably brilliant condition.

18. Large upright *tan-yé*. Girl walking. Another exceptionally fresh example.

19. Very large hand-coloured print, showing the interior of a theatre during a performance, with a full house of spectators in their places. Apart

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from its fine qualities, this print has considerable historic interest as a clear and exact record of contemporary life and theatrical architecture.

20. Very large hand-coloured print. A view of the interior of the Mitsui Company's establishment. Another print of much interest for its subject, exhibiting the daily life of the famous silk merchants' shops, old-established even at the period of the picture.

21. Large hand-coloured print. Youth holding up puppet. The rich dress is decorated with portraits of the six great poets and their verses, on a chequered ground.

22. *Urushi-yé.* Girl receiving note from attendant.

23. *Urushi-yé.* Actor in character. Here a background of hills is indicated by hand-applied colour, without outline.

24. *Urushi-yé.* Actor in female character, standing by a stream, with rice-fields in background.

25. *Beni-yé.* Girl with puppet. This is an early example of the colour print proper, printed entirely from blocks, in the primitive two colours, green and red. With these simple means the early masters of *ukioyé* obtained surprisingly full colour effects, as several examples in the exhibition will show.

26. Large *beni-yé*, in green and red. Two girls attended by a boy with a dress-case, one reading a play-bill as she walks. It will be observed that in this very charming composition a third tint has been produced—on the boy's girdle and in parts of one girl's dress—by printing green over red.

27. Large *beni-yé.* Daikoku, genius of wealth, carried on the shoulders of two girls. Here again a third tint is obtained—on Daikoku's cap—by superposition of colours.

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Kaigetsudo.

Under the name of Kaigetsudo is grouped a small school of three or four painters, though it is often the practice to speak of the extremely rare work of all of them as that of one man. It is certain, however, that the founder and head of the group was the painter who signs Kaigetsudo Ando. His real name was Okazawa Genshichi. The work of the group, powerful and original as it is, derives in some degree from Miyagawa Choshun—an artist who painted only and designed no prints—with some influence from Okumura Masanobu. The print exhibited is by Kaigetsudo Doshin.

28. Large *tan-yé*. Girl standing. The strong, sharply modulated lines of the drapery are characteristic of the Kaigetsudo group, and in a print have an effect wholly their own.

Shigenaga.

Nishimura Shigenaga was the painter-name of Nishimura Magosaburo, a bookseller and small landlord of Yedo, who was also an artist of singular charm and distinction. He produced prints, some in black, some hand-coloured,

and some from two colour blocks, in the early decades of the eighteenth century, and all his works have now become very scarce. He was the master of several important *ukioyé* painters, notably of Toyonobu and Harunobu.

29. *Beni-yé*; an uncut triptych in the two primitive colours. Children at play. This print is noticeable in that no attempt has been made to preserve continuity of background in the three sections of the sheet, so that in that respect they remain separate compositions. It was probably intended, not as an ordinary triptych, but as a set of three prints, to go together as does a set of three *kakemono*, or hanging pictures.

Toyonobu.

Ishikawa Toyonobu was a pupil of Nishimura Shigenaga, though the influence most apparent in his early work is that of Okumura Masanobu. He was born in 1710, and died at the age of seventy-five, but the greater part of his work in prints was put forth in his early years. He was a

young man when he married the daughter of a well-to-do innkeeper, and presently succeeded to the business, which doubtless led to some cessation in his production of prints. He was the founder of a long line of *ukioyé* artists.

30. Large hand-coloured print. Benkei planting the notice before the plum-tree of Amagasaki.

31. Tall hand-coloured print. Girl reading a letter. Remarkably bright and fresh for a print of its early period. The scheme of colour intensifies the whites of the dress with great effect.

32. Large *beni-yé*. A young samurai with a shuttlecock in his hand stands beside a seated girl, who holds a battledore. It is for such charming compositions as this, in the two primitive colours, that Toyonobu is famous; though examples are very rare.

33. Large *beni-yé*. Girls playing at shuttlecock under a branch of blossoming plum. The effect of the pink blossoms against the white ground is noticeable.

34. Small *beni-yé.* Girl entering house from garden, carrying a small lamp of unusual shape.

35. Large *beni-yé.* Actors in characters of girl and youth, walking.

36. Large *beni-yé.* The actors Sanogawa Ichimatsu and Segawa Kichiji in character as young nobles, with implements of the miniature archery-range before them.

Kiyomitsu.

Torii Kiyomitsu is said by some authorities to have been the second son of Kiyonobu, and by others to have been the eldest son of Kiyomasu. He is usually classed as a pupil of Kiyomasu, however, and succeeded him in the headship of the Torii line. He brought a new quality of grace and sweetness into the Torii convention, and was the first to add a third colour block to the original two.

37. Large *beni-yé* in red and green. Actor working a puppet representing Kiyohime in the play "Do-jo-ji." The temple bell of the story hangs behind the figures.

38. Print in three colours. Two actors in a theatrical scene. Kiyomitsu introduced the use of the three primary colours in printing, a greyish blue being used with the red and yellow, and the green obtained, when needed, by the printing of the blue over yellow. In this early specimen of his three-colour print, however, the colours are kept apart, and no secondary tint appears.

39. Print from three colour blocks. Actors in character, one on horseback. Here we see the green obtained by the printing of blue over yellow.

40. Large print from three colour blocks. Actor in the part of Watonai. Here again the green is the effect of superposition.

41. Wide print from three colour blocks. A lady is seated, dreaming, while another stands with a hand lamp on the veranda. A girl with another hand lamp enters from the right, leading a samurai. The dream is seen above. In this print a purple is produced—in the iris blossoms on the dreamer's dress—by the printing of blue over red, thus bringing the total of tints up to five.

42. Wide print from three colour blocks. Holiday-makers under the plum-blossom, which, with its branches, is extended to form a border for the picture. Here again the over-printed purple and green appear.

43. Print from three colour blocks. Actor as travelling showman, with raccoon dog in box. Here Kiyomitsu varies his tones, though keeping to the three colour blocks.

44. Full colour print. Actor in character, standing by a torii, or temple gateway. In this, one of his latest productions, Kiyomitsu not only uses five colour blocks, but prints a tint over the whole background, hitherto left white. Undoubtedly he here owes much to the example of Harunobu.

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Kiyohiro.

Torii Kiyohiro was another pupil of Torii Kiyomasu. His work in prints is almost, if not quite, exclusively confined to *beni-yé*.

45. Print in red and two tones of green. Watanabé no Tsuna attacked by the demon at Rashomon.

Harunobu.

Under the hand of Suzuki Harunobu the art of the Japanese colour printer was brought to perfection. It was he who first used an unrestricted colour scheme, and tinted the whole of his composition to the edges of the paper. He was a draughtsman of extraordinary sweetness and elegance, and a colourist of the very first order. He was a pupil of Nishimura Shigenaga, and some of his very early work much resembles that of the older man; but his matured style is unmistakeable, and in the latter years of his life—he died in 1770—it imposed itself on every contemporary *ukioyé* artist.

46. Garden scene. A girl seated on a bench near a stream crossed by a stone slab, while her companion draws water in a kettle. Early impression, charming in drawing and colour, and very fresh in condition.

47. Girl emerging from mosquito curtain as she leaves her bed. A paper lantern stands near, and iris grows in a pond without.

48. Very fresh and brilliant print, representing an allusive parallel of the sort much loved by the *ukioyé* painters. A beautiful young girl bursts through a heavy gate by pressure of her slender hands—in parallel to the legend of a feat of strength by the Chinese hero Hankwai.

49. A pair of lovers in winter dress standing in the snow by a lake, with mandarin ducks. The sentiment of this charming picture depends much on the symbolism of the mandarin ducks, which in Japan typify conjugal fidelity and happiness. The use of *gaufrage* in the snow and in the black hoods is noticeable.

50. A young mother drawing a reluctant child from his toys toward bed under a mosquito net.

There is a charming effect of colour in the mother's dress seen through the green net, and the child's figure is expressed wholly in *gaufrage.*

51. Group by a temple gate. In many parts of Japan the idea of prayer is conveyed to the mind of a child by leading him to the gate of a temple, where, with a small coin, he buys a bird of a dealer stationed there for the purpose, and releases it. The bird flies toward heaven with joyous voice, and so the child's prayer is accomplished—no mere selfish petition, but rather an acted poem. Here the bird just released by the young girl flies away, and the bird-seller stands with another in his hand.

52. Girl in a boat, wherein the stern sage Daruma sits, beautifying himself by extracting superfluous hair from his face with pincers, using the waters of the lake as mirror. An example of the manner in which a quaintly humorous idea is often embodied in a Japanese work of art without in any way interfering with its beautiful qualities.

53. A youth in guise of a fisherman is working a net below water from his boat, while cranes fly

above. This is one of Harunobu's most delightful works.

54. Yoshitsune overcoming the giant Benkei on Gojo bridge. An altogether uncommon subject for Harunobu's gentle hand, treated, however, with his usual mastery.

55. A young mother dressing her hair before a mirror, overlooked by her child in the arms of his grandmother. A typical example of the painter's treatment of such charming domestic scenes.

56. A young mother, hanging freshly washed clothes on a drying-pole, turns toward her child, who runs to recapture a small chick.

57. Group in snow. A young attendant stoops to dry her mistress's feet, while an errand boy carrying a *saké* bottle looks on.

58. Two girls, with fans, standing on a bridge, and gazing at the lotus in the water below. A delightful and unusual composition.

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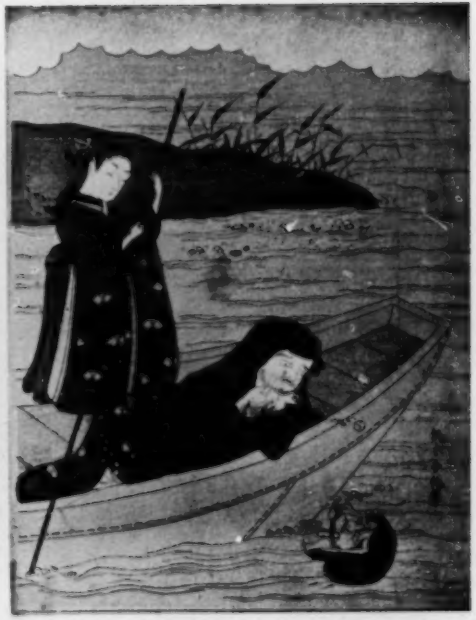

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59. A young fisherman drawing his net by night, in the light of a flaming cresset. This is another composition of unusual character for Harunobu.

60. Youth ascending a ladder to recover a shuttlecock driven into a blossoming plum branch by a young girl who waits below.

61. A young woman crossing a stream on a pack-horse, while her youthful attendant, walking through the shallow water, offers her a spray of yamabuki, the yellow mountain flower. This beautifully composed print is one of the chief rarities of the exhibition. Prints of this large size by Harunobu are most exceedingly rare in any state, and when one is found it is almost always in a discoloured or damaged condition —possibly owing to their great popularity at time of issue. This example (as well as the next) is, however, in perfect condition, and wholly untrimmed at the edges.

62. Girl seated behind bars of a *joroya*, in conversation with a youth in the street. A very strong and brilliant print, sharp and fresh, and an extreme rarity.

63. Pheasants and flowers beside a stream. A beautiful print, rare in subject. The background is printed in a most delicate grey, which has oxidized a little in the upper corner.

64. *Hashirakaké.* A girl in a pink kimono washing linen at a riverside, while one of a pair of Chinese sages eyes her through a telescope from a rocky crag.

65. *Hashirakaké.* Night scene. A girl stands on a balcony holding a candle-lamp under a spray of plum-blossom.

Masunobu.

Tanaka Masunobu was not, as has been supposed, a pupil of Harunobu, though his later work shows so complete a surrender to Harunobu's influence that the error is easily understood. He was, in fact, an independent painter, and certainly Harunobu's senior, since the first of his work is hand-coloured and contemporary with Okumura Masanobu. The example shown is a print of his later days, in Harunobu's manner.

66. *Hashirakaké.* Youth and girl with implements of the Samba-So dance.

Harushige.

Harushigé was a pupil of Harunobu, following his master's methods very closely, generally with less power of drawing, though some of his prints are so good that only the signature saves them from attribution to the master. Harushigé's work is rare. Shiba Kokan, a well-known pupil of Harunobu, has left it on record that he issued a certain number of prints with the signature Harushigé. Whether or not he is responsible for all the prints so signed is, however, as yet a matter of doubt.

67. Group within doors, with view over roofs and open country. The seated youth is examining a print signed "Harunobu," and the young attendant fans the flame under a tea-kettle. Without, a solitary traveller walks on a high causeway against pelting rain. This is one of Harushigé's best efforts.

Koriusai.

Isoda Koriusai was the most important pupil of Harunobu, and the follower who brought most of his own personal qualities into his work. In his earlier pictures, it is true, Koriusai followed his master very closely; but soon

he found a manner of his own, particularly in respect of colour. Koriusai had a fine talent in composition, and was one of the few *ukioyé* painters to attain the title of Hokyo —a distinction awarded to artists of eminence. His original paintings give evidence of early training in the Kano school.

68. Girl in conversation with youth seated at writing-table on balcony. The scheme of colour is one peculiar to Koriusai, who made large use of *tan* red in conjunction with soft tones of blue and grey.

69. Youth writing a poem, overlooked by a girl who leans on frame of *shoji*. Age has seconded the artist in his search for a soft harmony of colour.

70. Pheasants perched on rocks by a waterfall. This belongs to one of Koriusai's prized but rare series of small compositions of birds and flowers.

71. White herons and iris at the edge of a lake on which float paper boats.

72. Parrot and cockatoo on perch.

73. Golden pheasant on a rock, by which grow white *botan* flowers. This and the preceding print

are beautiful examples of Koriusai's bird and flower work in the colourings he derived from his master.

74. *Hashirakaké.* Youth on a balcony offering a black mask to a girl dressed for the Samba-So dance.

75. *Hashirakaké.* Two girls walking.

76. *Hashirakaké.* Golden pheasants perched on a snowy pine-branch above a cascade.

Shigemasa.

Kitao Shigemasa is said, with much probability, to have been a pupil of Nishimura Shigenaga. He illustrated many important books in colour, and collaborated with Shunsho in the production of the famous *Seiro Bijin Awasé Kagami*, a very splendid book of pictures of many groups of women. His detached colour prints were comparatively few.

77. Boys wrestling, while two companions take the parts of onlooker and referee. Shigemasa's colour owed something to Harunobu.

78. Fancy design of a boy holding a wrestling umpire's fan on which two pigmy wrestlers contend.

Shunsho.

Katsugawa Shunsho was a pupil of Katsugawa Shunsui, a descendant in art from Miyagawa Choshun. Early in his career he turned his attention to drawings of actors, and in that department founded a school of great distinction. At first greatly influenced by Harunobu, especially in the matter of colour, he soon developed a style of his own, aiming at extreme softness and transparency of tint.

79. Two actors in a theatrical scene. Here Shunsho's early debt to Harunobu in regard to colour is evident.

80. Actor in the part of Mongaku during his penance.

81. Actor of the Ichikawa school in character.

82. Actor as warrior in battle-scene on the sea-shore.

83. Actor in character, with snowstorm scene.

84. Actor in the part of Sadakuro the robber, with drawn sword.

85. Actor as samurai in ceremonial dress.

86. Actor of Ichikawa school in character as melon-seller, with yoke and baskets.

87. Actor as a wounded warrior, with very long sword.

Shunko.

Katsugawa Shunko is generally classed as Shunsho's chief pupil. He was certainly the strongest of those that closely followed their master's style, and it is often difficult to distinguish the work of the two men. The greatest of the artists who first learnt in Shunsho's school was, of course, Hokusai, but he early abandoned Shunsho's teaching, and ranks as an independent artist. Shunko's best work was done in the last decade of the eighteenth century.

88. Actor in character as a merchant in his counting-house, with *soroban* (abacus) in hand.

89. Portrait *en buste* of an actor in character.

90. Actor in character in night scene with rainstorm.

Shunyei.

Katsugawa Shunyei was one of Shunsho's best and most active followers, and his work lasted well into the nineteenth century.

91. Actor in character as Kiyohimé in the play "Do-jo-ji."

92. Actor in female character.

93. Actor as street pedlar.

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Ippitsusai Buncho.

Of all the followers of Shunsho who worked chiefly in the production of prints of actors, Ippitsusai Buncho had altogether the greatest originality and the most charming distinction of style. He has often been classed as a pupil of Shunsho, but as a fact he learned the elements of his art from an otherwise unknown painter named Ishikawa Takamoto, though all that he derives from his predecessors would seem to come from Shunsho. His prints are scarce.

94. Actor in character as wrestler.

95. Two actors, in male and female characters, posing in the *botan* dance—the dance of the tree-peony.

96. Girl with umbrella under a dark sky, against which leaves and blossoms of aster stand with striking effect. One of Buncho's most admirable prints.

97. Actor in character, with green gauze ceremonial cap.

98. Actor in character, tying a cloth about his head. An inscription in manuscript puts the date of the performance—and presumably of the print—at the 7th year of Meiwa—1770.

99. Actor in female character, standing at foot of step-ladder.

Kiyonaga.

Torii Kiyonaga, the greatest artist of his line, was a pupil of Torii Kiyomitsu. Working as a pupil in the manner of his master, he very soon broke wholly away from the traditional Torii style, and changed the whole face of *ukioyé* art by the influence of his powerful drawing, full as it was of grace, dignity, and solidity of effect. Every contemporary painter of the school came under Kiyonaga's influence in a greater or less degree, as many of the prints in the exhibition bear witness.

100. Group of two girls and a man; the man seated, one girl stooping and reading a letter, overlooked by the other. Save for a trifle of oxidizing in the *tan* of the lacquer box in the right-hand corner, this beautiful print remains as it first came from the printer's hands.

101. Kintoki, the giant boy, with his bear in attendance, watching a fight of young *tengu*, others remaining in cages behind. The *tengu* were mythical creatures, half birds, half human.

102. Handsomely dressed girl followed by attendants.

103. Girls with attendants promenading beneath the cherry-blossoms.

104. Girls in winter clothing walking through the snow in Uyeno Park, followed by a small boy carrying flowers.

105. Triptych print. A ferry-boat full of passengers nearing a bank of the Sumida river. Ladies, a young samurai, and a stroller with a performing monkey make part of the company in the boat, and two girls on the shore are waiting to make the return passage. In the second half of the eighteenth century and later, many prints of two, three, four, or five sheets were issued, and on rare occasions prints of even a larger number of parts. These were printed each on a separate sheet, because the ordinary size of a print had become larger than that of the component parts of the early diptychs and triptychs, and such large blocks as would have been required for such pictures as these would have been unwieldy, as well as presenting great difficulties in register. It was an aim of the artists so to design these prints that each sheet should present a complete composition by itself, in case the purchaser might only require

one, and that any two or three adjoining sheets should also make a satisfactory picture. The difficulties incidental to such requirements were overcome, as a rule, with great dexterity.

Kioymasa.

Torii Kiyomasa is recorded to have been the pupil of Kiyomitsu, though his extremely rare work shows no influence but that of his great brother in art, Kiyonaga, as will be seen from the examples shown. He worked in the later years of the eighteenth century.

106. Portrait bust of girl with pipe.

107. Companion portrait of girl with fan.

Shunman.

Kubo Shunman, also called Shosado, was a pupil of Kitao Shigemasa, though in his invariably beautiful works the sole external influence visible is that of Kiyonaga. He was, in fact, a painter of great originality, and a touch of fantasy characterises a large part of his work. The example shown is one of his most striking designs.

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108. Three-sheet print. Night scene, in which pedestrians with lanterns are passing the gates of a house in the upper storey of which a party sits by candle-light. The Japanese artist has ever a scrupulous regard to the limitations and the logic of the material in his hand; it was for this reason that in colour prints he represented night merely by the convention of a grey or black sky, or sometimes only by the introduction of lanterns into his picture. To attempt to secure "realistic" night effects by the use of flat tints bounded by sharp lines, and printed from blocks, would have been to sacrifice the charming effects of which the process was capable in a hopeless effort to attain others which were wholly beyond its scope, and to achieve nothing but a pseudo-realistic muddle. Shunman, at the period of this print, together with Yeishi and some others, was making many delightful experiments in greys, using brighter colours only sparingly to "gem" his designs. Usually he chose his points of colour quite arbitrarily, with a single eye to the effect he intended; but here Shunman's native waywardness prompts the use of the night-effect problem as an excuse for his touches of colour. He makes no attempt at "realism"; his convention remains the same; but he uses the rays of the lanterns to pick out patches of natural colours

among his greys—on dresses, on a cherry-branch, and on a fruit-basket; and over the centre of his composition he insets a complete little picture in bright colours by warrant of candle-light. In some respects this is the most interesting print in the collection.

Shuncho.

Shuncho, though a pupil of Shunsho, shows throughout his work the overpowering influence of Kiyonaga, from whose work, indeed, his own is sometimes almost indistinguishable. He is the equal of Kiyonaga in grace, and though his work cannot always show the stately strength of that master, one print at least of those here exhibited proves him by no means lacking in that quality.

109. Two handsomely dressed girls, with children in attendance. A type of Shuncho's work in greys, lilac and yellow.

110. This print is the product of collaboration, the figure of the man being by Shunyei. A geisha

reads a poem just written by the man, while her attendant fans the fire in the *hibachi*. Perhaps in deference to his collaborator, Shuncho's drawing of the heads shows much more the manner of Shunsho than usual.

111. Two-sheet print. A pictorial travesty of the Seven Sages in the Bamboo Grove—a favourite subject with painters of the classical Chinese and Kano schools. Here, instead of the old Chinese sages and their boy servants, we have geisha with their girl attendants. It is one of Shuncho's best efforts.

Shunzan.

Shunzan was a pupil mainly of Shunyei, though he began as a pupil of Shunsho. Like almost every *ukioyé* painter of his time, he came under the spell of Kiyonaga, whose manner he practised with great ability.

112. Three-sheet print. Evening by the Sumida river. Promenaders sit or walk, carrying lanterns, and lantern-lit pleasure-boats are on the river. A composition quite in Kiyonaga's manner, in soft tones.

Yeishi.

Chobunsai Yeishi was a man of the samurai class, and at first a pupil in the Kano school under Kano Yeisen Michinobu. He was attracted, however, by the freedom of the *ukioyé* school, and began to work in that manner, at first under the influence of Kiyonaga; from this he developed a very attractive style of his own, showing a great liking for tall figures, elegant lines, and sunny colour. Toward the end of his life—in other words, during the later years of the eighteenth century and the earlier of the nineteenth—he abandoned the designing of prints and confined himself to painting.

113. Girl dressing her hair before a mirror, attended by a young servant.

114. Group of two ladies, one kneeling at writing-table and the other standing behind her. A good example of Yeishi's later manner.

115. Triptych print. Young noble with female attendants in garden. An example of a scheme of colouring much favoured by Yeishi in his middle period—a scheme in which blacks, greys and soft fawns predominate

116. Triptych print. The outer hall and garden of a temple, with female figures walking, taking tea, and gazing at the votive pictures displayed above. An example of Yeishi's more usual colour-scheme, sunny and bright.

117. Large print in five sheets. Pleasure-boats near a bridge on the Sumida river. Music, puppet shows, eating and drinking engage the attention of the gaily dressed men and women crowding the boats. This splendid composition shows everywhere the influence of Kiyonaga, chiefly in the drawing of draperies, and in a smaller degree in the drawing of heads. The delicate tint of the water is in its original state, as indeed is the rest of the print.

118. Triptych. This is one of the most beautiful and original works of Yeishi, embodying experiments in colour not tried before. Prince Genji, hero of the famous romance, is seated in a palace garden, while a band of female musicians entertain him. The time is autumn, as one sees by the red maple leaves. From a ground of bright gold and pearly grey, sparing reds and a whole scale of purples lead up to the triumphant blacks. This remarkable print has

been preserved in its original condition, and is a most interesting example of Yeishi's middle period, when he had begun to break away from Kiyonaga's influence and to essay inventions of his own.

119. Triptych. This is another exquisite example of Yeishi's finest work in his middle period, and, like the last, has been preserved in its original freshness; very fortunately, as it would seem, for the full delicacy of such a print could ill survive the smallest damage. In this scheme of colour red is wholly excluded; the scene is again a palace garden, where a young noble, about to play a game of football—no such game as that we know by the name—is walking toward the enclosure devoted to that amusement.

120. Triptych. Ladies and attendants in a garden pavilion. A paper dragon spouts a fountain, and a tiger of the same material rages on the farther shore of the pond. Here we have Yeishi in his late manner, in which taller figures are more loosely drawn, and the colour scheme is unrestrained.

CATALOGUES OF THE FINE ART SOCIETY, LONDON

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck NJ 07666
USA

Date of publication and production of master: 1979

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Location of original: the Fine Art Society, London, England.

Technical data

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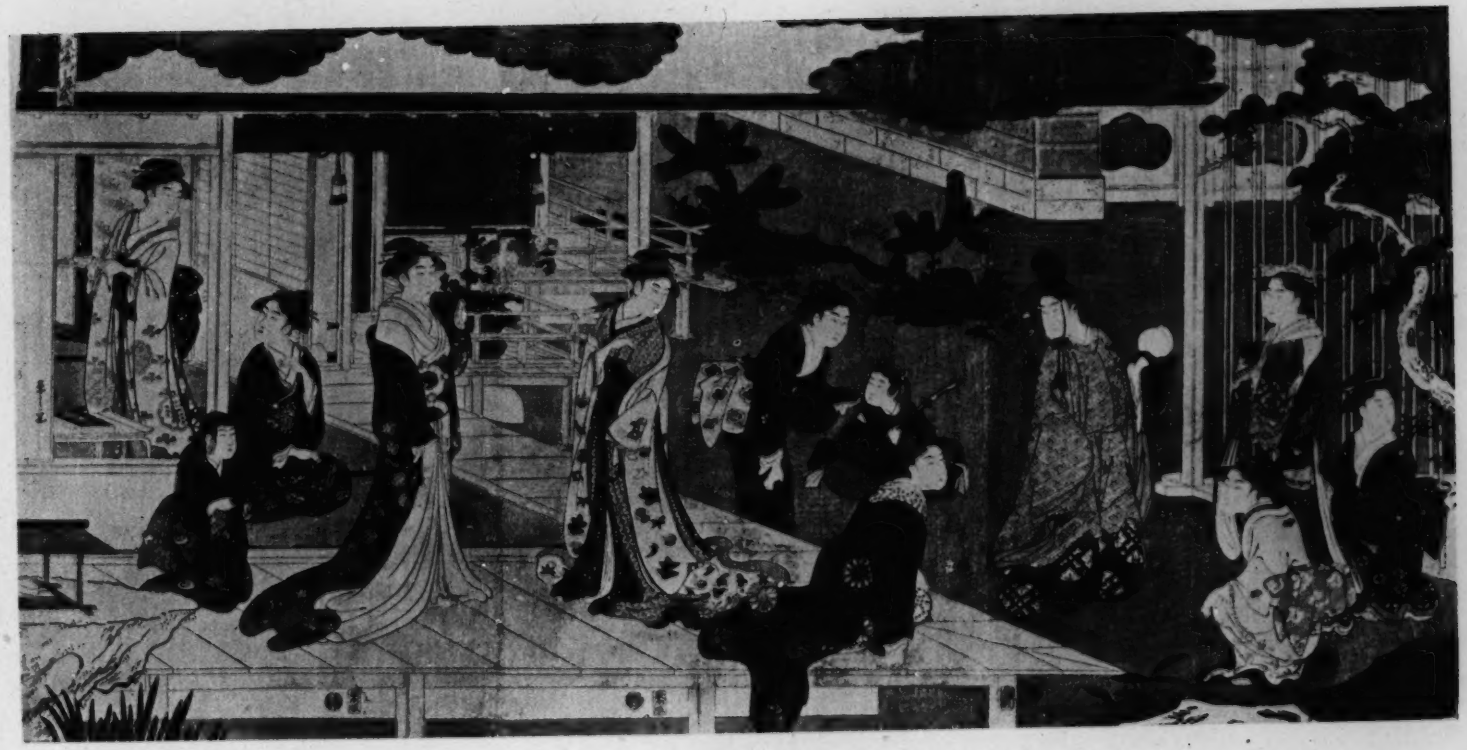

Yeisho.

Yeisho was Yeishi's best-known pupil, and followed his master's methods, with some slight modifications of style in drawing.

121. Large portrait head of a girl, who holds a writing-brush in her mouth while she unrolls a sheet of paper ready for writing. The silver background has blackened with age.

122. Three-sheet print in the bright colour usual with Yeisho, representing groups of girls promenading under the cherry-blossoms.

Sharaku.

Toshiusai Sharaku was the painter-name of Saito Jurobei, who was by profession a performer of Nō—the stately performance which is neither dance nor opera, though we have no nearer words for it—in the service of Hachisuka, Lord of Awa. As a painter, he took to drawing portraits of the actors of the time in character, and about 1790 he produced

a certain amount of work—not much—of striking originality and much power. His prints do not commend themselves to those who look for nothing but prettiness in a work of art, and he was what we should now call a "realist," drawing the grimacing faces of his subjects as he saw them on the stage, without favour or regard to anything but truth and intensity of effect. His prints were issued only during a very short period, and are therefore scarce. They are much sought by collectors who prize works showing character, particularly in France. It is a rare occasion indeed when the student has an opportunity of seeing twenty of Sharaku's prints exhibited together, as here.

123. The actor Otani Oniji in character. The black background in this and the following prints is of silver, which has oxidized in course of years.

124. Tanimura Torazo in character.

125. Unidentified actor.

126. Onoye Matsusuke.

127. Morita Kanya.

128. Ichikawa Yaozo.

129. Ichikawa Omezo.

130. Arashi Tokusaburo.

131. Sawamura Sojuro.

132. Onoye Kikugoro.

133. Iwai Hanshiro in female character.

134. Sanokawa Ichimatsu in female character.

135. Ichikawa Ebizo. A contemporary hand has added the date Kwansei, sixth year (1794), to this print.

136. Arashi Riuzo.

137. Banto Hikosaburo.

138. Ichikawa Monnosuké.

139. Actor, unidentified, in female part.

140. Matsumoto Yonesaburo in female part.

141. Segawa Tominojo in female part.

142. Segawa Tominojo and another actor in female characters. The appearance of two heads together on one of Sharaku's portrait sheets is uncommon.

Utamaro.

Kitagawa Utamaro was the son and pupil of Toriyama Sekiyen, a painter originally of the Kano school, who afterward adopted certain features of *ukioyé*. After Hokusai's, Utamaro's is probably the Japanese painter's name most familiar in Europe. Utamaro himself first painted in the Kano style, and traces of his classic education are visible

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in his work from time to time throughout his career. Beginning to paint in the *ukioyé* style under the influence of Kiyonaga, like all the young men of his time, he gradually evolved a manner of his own, which his beautifully drawn figures of women have made familiar to amateurs of art the world over. He died in 1806, leaving a few pupils of smaller abilities.

143. Portrait bust of two girls, one carrying a lantern.

144. Two-sheet print of a Chinese scene. Pleasure party on a palace terrace overlooking a lake. A man plays a game—something similar to *kitsuné-ken*—with a kneeling lady, while other ladies, with musical instruments, watch the game or enjoy the prospect. A charming print of very unusual design.

145. Toilet scene. A girl's hair is being dressed by her maids in presence of a man with a pipe. In this and the two preceding prints Kiyonaga's influence is apparent.

146. Triptych. Women and children on the sea-shore watching women diving from a boat for *awabi*,

the shell-fish known to Europeans as the sea-ear. The women are armed with a sort of chisel, with which to detach the shells from the rocks. A rare though well-known print.

147. Three-quarter-length portrait of O Hana of Ogiya.

148. The hour of the Rat. This and the eleven following prints form a complete set illustrating the twelve hours into which the Japanese day is divided, each being the equivalent of two European hours. The hour of the Rat is that of midnight; that is, it extends from 11 p.m. to 1 a.m.

149. The hour of the Ox (1 a.m. to 3 a.m.).

150. The hour of the Tiger (3 a.m. to 5 a.m.).

151. The hour of the Hare (5 a.m. to 7 a.m.).

152. The hour of the Dragon (7 a.m. to 9 a.m.).

青楼十二時

153. The hour of the Snake (9 a.m. to 11 a.m.).

154. The hour of the Horse (11 a.m. to 1 p.m.).

155. The hour of the Goat (1 p.m. to 3 p.m.).

156. The hour of the Monkey (3 p.m. to 5 p.m.).

157. The hour of the Cock (5 p.m. to 7 p.m.).

158. The hour of the Dog (7 p.m. to 9 p.m.).

159. The hour of the Boar (9 p.m. to 11 p.m.).

This series of designs, illustrating the occupations of girls and their attendants throughout the twenty-four hours, was executed at the time when Utamaro was emerging from the influence of Kiyonaga, and feeling some of that of Yeishi. Note the very tall figure of the second girl in the print illustrating the hour of the Monkey.

160. Young mother peeling peaches while her child watches.

161. Triptych print. Night fête on the Sumida river. Girls and children promenading on the shore of the river, on which are many pleasure-boats decorated with lanterns. A firework is discharged from one boat. A charming effect of soft tints on greys.

162. Triptych. A party of women and children catching fireflies by a stream at night. Fans are used to beat down the flies, which are then imprisoned in the little horsehair cages which the children are seen carrying.

163. Triptych. A group of women rising on a summer morning. Three are still under the large mosquito net, which a maid is unfastening at one corner, while another, outside, ties her *obi*. To the right a second maid enters carrying a black gauze *kimono*. An unusually clean copy of this well-known print.

164. Portrait bust of a beauty.

165. Half-length portrait of a girl at toilet. The faded tints in this and the two following prints have a delightful quality, to which the silvery mica backgrounds largely contribute.

166. Half-length figure of a tea-house waitress carrying a cup of tea.

167. Half-length figure of a young wife at toilet, examining her blackened teeth in a mirror.

168. Half-length figure of girl twirling a fan between her hands. Mica background.

169. Half-length portrait of girl with brush and slip of decorated paper, on which poems were written. Mica background.

170. Half-length portrait of a girl examining a drawing of chrysanthemums. In this print and the next we have examples of Utamaro's experiment in using mica in combination with tint for the background; such impressions are exceedingly rare.

171. Large portrait bust of girl with letter. An unusually fine example of this characteristic type of Utamaro's work.

172. Portrait of O Karashi of Echizenya, seated.

173. Heads of two girls, one seen through a green blind. The placing of a figure behind some transparent fabric is a favourite device of Utamaro's.

174. Portrait of Komurasaki of Tamaro, with bath-towel. The faint pink tinge about the eyes is distinctly visible in this very sharp and fresh print.

175. Head of a girl with a tea-cup.

176. Portrait of Shiratsuyu of Wakanaya, with *saké*-cup. This print carries evidence of the wide imitation induced by the success of Utamaro's work. The signature reads, "Shomei Utamaro," i.e., the true Utamaro.

177. Head of girl with a towel held in her teeth.

178. Portraits of two lovers—O Han and Choyomon. A very sharp and fresh print, with the delicate flesh tints perfectly preserved.

179. Portrait composition of three heads: a girl, O Some; Hisamatsu, her lover; and his father, who reads a letter by the aid of spectacles.

180. Portrait of a girl touching over her eyebrows with a brush, by aid of a mirror, which is tinted with silver.

181. Kintoki the giant boy, holding a skein of thread for his mother, the Yama-uba, or wild woman of the mountains.

182. Kintoki's hair being knotted by his mother before a mirror.

183. The famous "silkworm" print of twelve sheets. Prints of two, three, four, five, and sometimes even of seven sheets were issued from time to time by the *ukioyé* artists, but this is the only known Japanese print which extended to the

number of twelve sheets. It is usually seen, when seen at all, in separate sheets, or in compositions of two or three adjoining sheets together; a well-matched, complete set is a great rarity. The whole process of the production of silk is represented, from the egg of the silkworm to the weaving of the fabric. Many forged copies of this print are in existence.

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184. First of a complete set of four beauties—North, South, West and East. This girl, wetting a brush with her lips, is the type of the North.

185. The beauty of the South.

186. The beauty of the West.

187. The beauty of the East.

These make four very brilliant early proofs. In the first and last particularly the delicate flesh tints remain perfect.

188. Portrait of Yosoi of Matsubaya, writing a letter.

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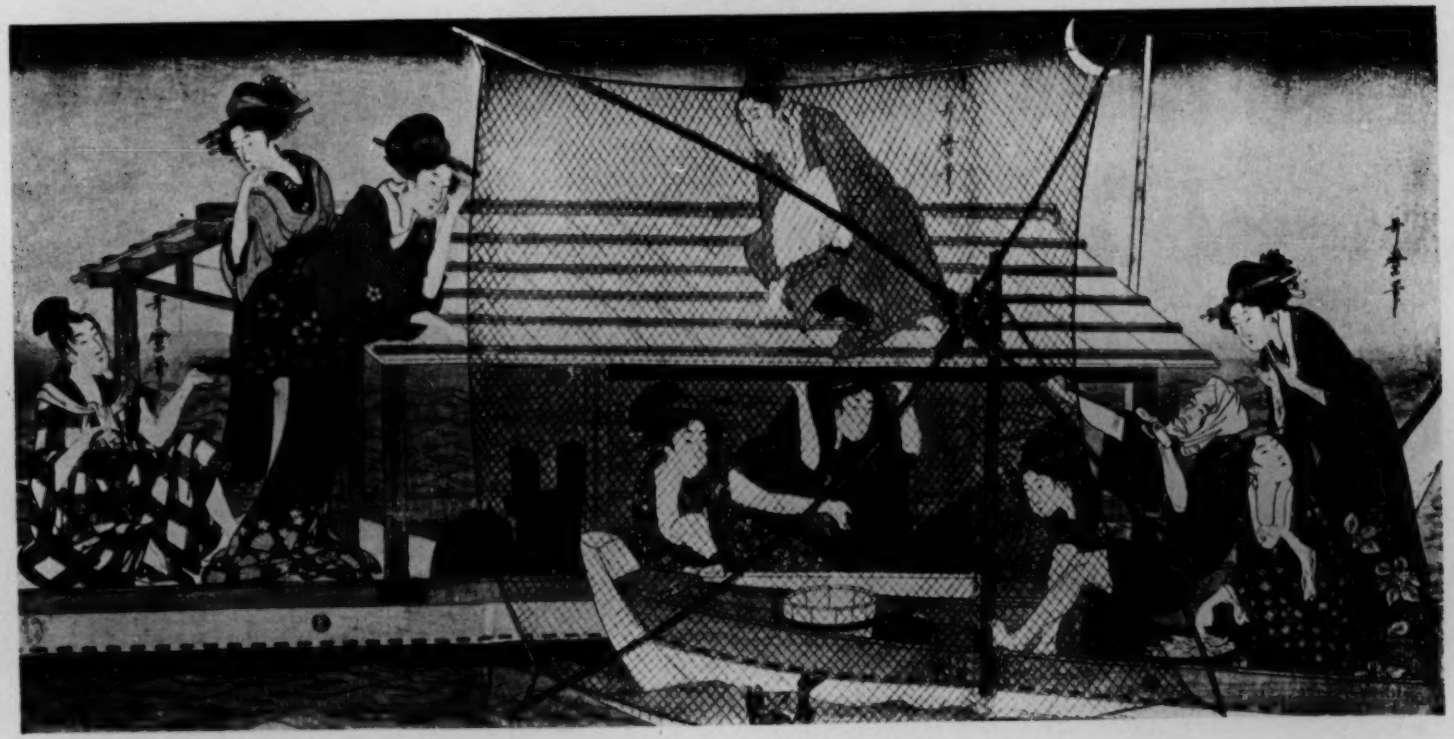

189. Three-sheet print. The cleaning of a tea-house, in preparation for New Year's Day. Three maids carry out a sleepy reveller, while others dust, lift floor mats, chase mice across the boards, and so forth. A spirited composition in Utamaro's characteristic blues, purples and yellows.

190. Maid arranging her mistress's *obi*.

191. Pictorial travesty of the story of the "Three Laughers." In the upper corner is a copy of Sesshiu's picture of the three laughing Chinese sages on the bridge at Tiger's Vale, and in the main composition the sages are represented by a girl and two maidservants.

192. Three-sheet print. A pleasure-boat is lying in the moonlight alongside a boat on which a fisherman is hauling his net, and two girls from the pleasure-boat have stepped into the other to watch the fishing. The red meshes of the net make a veil over a large part of the picture.

193. The dream of the dutiful daughter. Benten appears and offers her the sacred gem.

194. The Rainstorm. Two girls and a manservant, with but one umbrella between them, are running to escape a sudden downpour of rain. A composition full of movement, and characterised by beautiful colour.

195. Domestic group. A young mother at her toilet grimaces in her mirror for the amusement of her child, which plays on the floor under its nurse's hand.

196. Five-sheet print. Festival crowd passing temple gates. Men and women, boys and girls, servants and pedlars, make picturesque groups, backed by the wire netting which guards the carved figures of the gods of Thunder and Wind, while pigeons fly overhead.

Choki.

Choki, whose prints are not commonly met with, was a pupil of Toriyama Sekiyen, Utamaro's father, His early work, under the name of Choki, showed in the drawing much of the influence of Kiyonaga, and in the colour that of Yeishi. Later his manner more nearly approached that of Utamaro, and much of his work of this

sort was signed Shiko. This change of name and style led it to be formerly supposed that the work was that of two men.

197. Composition of three heads, one of a girl and two of youths, one carrying a fan with a design of *botan*.

198. Geisha with girl attendant, carrying shuttlecock. Mica is used on the under-collar of the principal figure.

Toyokuni.

Utagawa Toyokuni was born at Yedo in the year 1769, the son of a sculptor in wood, and his master in *ukioyé* art was Utagawa Toyoharu, himself a pupil of Ishikawa Toyonobu. Toyokuni's manner went through several changes, but he was always an artist of high ability, though he coarsened toward the end, like all the men of that time, doubtless in obedience to popular demand. He died in 1825. His best work is among the finest produced by the *ukioyé* school.

199. Triptych print in Toyokuni's earliest manner. A party of several girls, with a young man among them, have alighted from a boat, and are walking with bare feet on the sands of the seashore under the shade of pines. Here we perceive Toyokuni—probably in his teens at the time the print was designed—somewhat divided between the influence of his master Toyoharu and that of Kiyonaga.

200. Large print of five sheets. Nakacho in spring, with many gaily dressed women promenading under the cherry-blossoms. In this finely preserved print we see Toyokuni's first manner fully established, the rich but quiet scheme of colour owing much to the example of Yeishi.

201. Print of three sheets, showing the main hall of a large tea-house, with many groups of handsomely dressed girls. A fine series of greys plays a great part in the arrangement of colour.

202. Half-length figure of a waitress carrying a cup of tea. The outline of the arm is visible through the transparent black sleeve.

203. Print of three sheets. Girls on a balcony overlooking the Sumida river. Just at this period a fashion for tallness in female figures prevailed, which was carried to its utmost limits by Yeishi. In this and the last print one may observe the transition between Toyokuni's earlier and later manners of drawing heads.

204. Diptych print showing a group in an autumn garden fête under the red momiji leaves; Prince Genji and noble ladies being shown in the costumes of Toyokuni's time.

205. Three-sheet print in blue, grey, yellow, lilac, green and black, red being excluded. Wind among the cherry-blossoms. Girls are attaching papers of verses to the blossoming branches, one being hoisted on the shoulder of a young samurai for the purpose, and another standing on a bucket held by a friend. In the group to the left two girls are about to lift a third between them with the same object. A charming composition, in which the blossoms, actually of a full pink, and usually so represented, are left white in view of the restricted plan of colour.

206. Triptych in similar colours to the last. A noble lady alighting from her *norimon*, surrounded by attendants.

207. Three-sheet print in the lilac and grey scheme, with the addition of a note of brick-red in the sheet to the right. Picnic party on the sea-shore. In the background a number of fishermen are hauling in an immense net.

208. Portrait of Yeijudo Konya, the famous publisher of colour prints and illustrated books. He is seated reading before a screen decorated with the emblems of the three fortunate dreams: Fujisan, the hawk, and the egg-plant, prophetic of longevity. The inscription gives his age as seventy-one.

209. Lady taking a hot bath, assisted by a maidservant. This is an interesting print in many respects, not least in the cast shadows thrown on the wall by the articles of clothing hanging on the bamboo racks. These shadows—so well observed and drawn, in spite of their rarity in the work of a Japanese artist—indicate a light from a high window to the right of the spectator. This example of the use of cast shadow dates some half-century before the well-known one of Hiroshigé, often regarded as the first; but an earlier example still exists in the work of Shunsho, in

a very rare landscape print, a copy of which is now in the British Museum collection.

210. Actor in a female part, a print in Toyokuni's later manner, in the *hoso-yé* form commonly used by Shunsho.

Toyohiro.

Utagawa Toyohiro was a fellow-pupil, with Toyokuni, of Utagawa Toyoharu. He is said, in fact, to have been a brother of Toyokuni, whom he survived by three years, and he was, in many respects, his equal as an artist.

211. Triptych print. Pleasure party by night on a balcony built on piles over a rapidly running river. This is perhaps Toyohiro's best-known print.

212. Portraits of two Liu-Kiu Islanders, the elder with an umbrella.

213. *Hashirakaké.* Seated girl reading over a letter she has just written. Prints in this form by Toyohiro are very scarce.

Hokusai.

Katsushika Hokusai was born in 1760, and at the beginning of his career he was a pupil of Shunsho, though only for a short period. His name is more familiar in Europe than that of any other Japanese painter, and volumes have been devoted to him and his work. It is impossible, in the space at disposal, to follow him through all his developments of style and changes of name, but it may be said that he was certainly the most versatile of all the *ukioyé* masters, and an astonishing draughtsman in every department of his craft. In landscape he invented a convention wholly his own, adapted to the process of colour printing—a convention of great boldness and success. He died in 1849.

214. A *surimono* of extraordinary shape and unusual colouring, printed about 1803. The verses of a club of poets appear above, and below them a line of seven men and women dance joyously, waving fans and hands.

215. A woman and a child stand on a river bank, while another woman, in the house behind, prepares incense for burning. This print, executed in the style used by Hokusai at the beginning of the nineteenth century, bears the manuscript date, "Bunkwa, second year" (1805).

216. View of Fuji from beside the ancient pine of Aoyama. This and the nine following prints belong to the famous set of Thirty-six Views of Fujisan.

217. View of Fuji from Ejiri on a windy day.

218. View of Fuji from the timber-yard at Honjo.

219. View of Fuji from the Minobu river.

220. The great wave at Kanagawa. This is perhaps the most famous print of the set.

221. Lightning below the crest of Fuji.

222. Fine weather and a south wind on Fujisan. This and the two preceding prints are the three of the set most sought by collectors.

223. Fuji mirrored in the Misaka lake.

224. Fuji at evening, beyond the Ryogoku bridge.

225. View of Fuji from the ford of Kanaya on the Tokaido.

226. The bridge of boats at Sano. This print and the next belong to the set of eleven views of bridges.

227. The Yahagi bridge at Okazaki. A highly arched bridge over an almost waterless river-bed. In the spring this river swells dangerously, hence the need for the high bridge.

228. The Kirifuri waterfall in the Kurokami mountain. This and the following print form part of the well-known set of eight waterfalls.

229. View of the waterfall at Yoshino, where the hero Yoshitsune once washed his horse during the civil wars of Gen and Hei. In memory of the circumstance Hokusai draws two coolies washing their horse at the same spot.

230. Tall print of the exceedingly rare set, *Shika Shashinkyo*, devoted to illustrating famous poems or incidents in the lives of poets, Chinese and Japanese. This print, an evening scene, where a

woman and a boy are beating linen beside a lake, illustrates a poem of Ariwara-no-Narihira. The following seven prints belong to the same series, and though they are two short of a complete set, these eight, from their earliness of impression and evenness of condition, make a remarkable group.

231. The Chinese poet Toba in banishment at Hainan, seated on horseback on a snowy crag and gazing at the gulls on the sea.

232. Illustration of the Chinese poem *Shonenko*. A nobleman rides a white horse on a winding road by a lake where a man is fishing.

233. A Japanese noble, Toru Daijin, with a court fan, and attended by two retainers, stands by a shore under a young moon. Huts shaded by pines nestle on the opposite shore.

234. Illustration of a poem on a Chinese subject by Seishonagon, a famous woman author of Japan. The retainer of a Chinese prince is perched on a tree in early morning, imitating the crowing of a cock, and so setting cocks crowing throughout the neighbourhood. The object of the

stratagem was to procure the early opening of a gate (which, by command, was kept shut till cock-crow) in order that the prince might not be impeded in his escape from his enemies.

235. Rihaku, the famous Chinese poet, gazing at the waterfall of Lu. This is one of the finest of Hokusai's works.

236. An old peasant crosses a bridge over a torrent, bearing on a pole two bundles of the rushes used in early times for paper-making.

237. The Japanese poet Abe no Nakamaro in his exile in China, seated on a palace roof and gazing across the sea.

238. Flowers and a flying sparrow. Here Hokusai uses his brush in a novel way to suggest the trembling of the heavy silhouetted leaves.

239. Convolvuli. Another print of the same set.

240. A dragon-fly hovering over kikyo flowers. A print of the same set as the preceding.

241. Maple leaves on the Tatsuta river in autumn. This and the four following prints belong to the well-known set *Hiakunin Isshu*—"A Hundred Poems Explained by the Nurse." This illustrates a poem by Ariwara no Narihira.

242. Illustration of a poem by Fujiwara no Michinobu. Winding roads traverse a grey plain on which coolies carry kago and other burdens.

243. Illustration of a poem by Sangi Takamura. Women on the shore of Isé diving for *awabi*.

244. A poem by Kwanké. The imperial carriage and attendants resting by the roadside.

245. A poem of Motoyoshi Shinno. A view across Osaka Bay. In the foreground a peasant leads an ox. Two women with umbrellas gaze across the bay.

246. A small *tanjaku* print in blue. Landscape, with huts and waterfall.

247. A small *tanjaku* print in blue. *Te-naga* and *Ashi-naga*, the fabled "long-arms" and "long-legs," co-operating to reach a bag hung on a high branch.

248. This is first of a set of ten small prints of birds and flowers which are among the rarest as well as among the most elegant of Hokusai's prints. They are some of the freshest and most brilliant proofs from Daikokuya.

249. Another print of the set.

250. Ditto.

251. Ditto.

252. Ditto.

253. Ditto.

254. Ditto.

255. Ditto.

256. Ditto.

257. Ditto.

222

239

248

257

Hokkei.

Uwoya Hokkei was one of the best of Hokusai's pupils, and adhered more closely to his master's methods than any other, with the exception of Isai. He produced many fine *surimono.*

258. Tall *surimono.* Yokihi, before the palace of heaven, sending her message to the Chinese Emperor, her lover.

Taito.

Katsushika Taito was one of the many names used by Hokusai, and was given by him to a pupil, according to a practice not uncommon among Japanese artists. The pupil who received this name was a painter of considerable ability, who had been an innkeeper; the print here exhibited is one of his best-known works, and is often wrongly attributed to Hokusai himself.

259. Carp swimming.

Hokujiu.

Shotei Hokujiu was a pupil of Hokusai who devoted himself largely to the production of what were called *Rangwa*, or pictures in an approximation to the European manner; the literal meaning of the word *Rangwa* being "Dutch pictures." The three prints shown are in this style.

260. A view of Asakusa river by the island of Ushi.

261. A view of the Sumida river.

262. A view of the ferry at Rokugo river.

Kunisada.

Utagawa Kunisada, who also used the names Gototei and Kachoro, was the best known and most prolific pupil of Toyokuni, whose name he adopted in 1844, calling himself the second Toyokuni, or Toyokuni simply, although the

third of the line to bear that name. As a rule, his earlier work, signed Kunisada, is by far the best.

263. Tall *surimono.* Mongaku Shonin undergoing his penance at the Nachi waterfall. Here the part of Mongaku is taken by the actor Danjuro, and that of the god Fudo on the cloud above, by Matsumoto Goshiro.

Yeisen.

Keisai Yeisen was a man of great talent and irregular life, who painted, wrote novels and plays, and produced many colour prints in the first half of the nineteenth century. He owed his training to no one master, though he is said to have first received instruction from Kano Hakukei, a painter who began as an amateur pupil of Kano Yeisen.

264. *Kakemono-yé.* Strong design of a carp ascending a waterfall—the national emblem of perseverance.

Hiroshigé.

Ichiriusai Hiroshigé, famous as a landscape painter, was first a pupil of Okajima Rinsai (a little-known artist of the Kano school) and afterward attached himself to Toyohiro. His many landscape prints are well known in Europe. Toward the end of his life he worked in association with a pupil, who took his name after his master's death. This second Hiroshigé, who was a very able man, though better as a painter than as a designer of colour prints, soon ceased to work, and his productions are fewer than those of his master. He was succeeded by a third Hiroshigé, a wholly inferior artist, whose work, however, is commonly classed as that of the second Hiroshigé. The prints shown are all by the first painter of the name.

265. *Kakemono-yé.* View of the Saru (Monkey) Bridge in the Kiso mountains. This is the rarest of Hiroshigé's landscape prints.

266. Landscape with bridge and rising moon.

267. A crane on the sea-shore near breaking waves.

268. *Kakemono-yé.* Mountain gorge in snow, with boats in river.